

MAINSTREAM



A REED JON PRODUCTION  
MCA 30 STEREO

# Sarah Vaughan

*A Time In My Life*



DISTRIBUTION EXCLUSIVE SONOPRESSE

# SARAH VAUGHAN

## A Time In My Life

Sweet Gingerbread Man • Magical Connection  
That's The Way I've Always Heard It Should Be  
Imagine • Inner City Blues • Universal Prisoner  
Tomorrow City • If Not For You • Trouble  
On Thinking It Over

On a recent evening in Los Angeles I heard a classical, a pop and a jazz singer; a contralto, a soprano and a coloratura; a singer with the spontaneity of Ella and the soul of Aretha; one with the warm feeling of Peggy and the impeccable phrasing of Carmen. It was not necessary to go from room to room; they were all in the same show and all of them were Sarah Lois Vaughan.

Rather than lament her long absence from the recording studios, let us simply rejoice that she is back, and under optimum condition. For this we are indebted to Bobby Shad, who produced some of her most memorable albums during an 8 year association at Mercury; and to the perfectly tailored arrangements of Ernie Wilkins, for whom this also marked a belated reunion with Sassy.

There is a difference, of course; this time Ernie was not assigned to *Cherokee* or *How High The Moon*. The radical stylistic changes in American Popular Music have provided Sarah with a chance to meet new challenges, dealing with the repertoires of Brian Auger, John Lennon, Les McCann, John Sebastian, Bob Dylan and others who epitomize the sounds of the 70's.

"I haven't changed Sarah," said Bobby Shad during the recording of her first session in five years. "All I wanted was for her and the songs and the charts to be right for one another." Let it be added, Sarah has not changed, has not needed to adjust or accommodate. After all, there are still the same number of notes in the scale and she still has her own incomparable manner of dealing with them. Here is the art of singing in its purest form. She is beyond category, beyond imitation, but fortunately no longer beyond the reach of those of us who have awaited a new documentation of her one-to-a-century sound.

Leonard Feather

#### Personnel & Instrumentation

TRUMPETS	BUDDY CHILDRESS AL AARON GENE GOE
SAXOPHONES	JEROME RICHARDSON BILL GREEN JACKIE KELSO
TROMBONES	GEORGE BOHANON BENNY POWELL
DRUMS	EARL PALMER
PERCUSSION	ALAN ESTES JIMMY GIBBS
GUITAR	JOE PASS AL VESCOVO
PIANO	WILLY MAYS
BASS	BOB MAGNUSSON

ARRANGED & CONDUCTED BY ERNIE WILKINS

PRODUCED BY BOB SHAD  
PHOTOGRAPHY: BILL HENNIGAR  
COVER DESIGN: RUBY MAZUIE'S ART DEPARTMENT  
ENGINEER: CARMINE RUBINO

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MAINSTREAM  
A RED LION PRODUCTION  
MRL-340 STEREO





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TRADE MARK OF RED LION PRODUCTIONS, LTD. INC.



A RED LION  
PRODUCTION



A TIME IN MY LIFE  
SARAH VAUGHAN

STEREO  
MRL 340

SIDE A

1. IMAGINE 4'36  
(John Lennon)
2. ON THINKING IT OVER 3'27  
(Bryan Auger/Jim Mullen)
3. INNER CITY BLUES 4'08  
Make Me Wanna Holler  
(Marvin Gaye/James Nyx, Jr.)
4. SWEET GINGERBREAD MAN 3'00  
(M. Logrand/A. S. M. Bargman)
5. MAGICAL CONNECTION 2'37  
(John Sebastian)

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SIDE B

1. THAT'S THE WAY I'VE ALWAYS  
HEARD IT SHOULD BE 4'55  
(C. Simon/J. Brackman)
2. TOMORROW CITY 3'12  
(Brian Auger)
3. UNIVERSAL PRISONER 4'04  
(K. Lewis/H. Lewis)
4. TROUBLE 2'55  
(Bryan Auger/Jim Mullen)
5. IF NOT FOR YOU 2'47  
(Bob Dylan)

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**BUDDY CHILDRESS**

**AL AARON**

**GENE GOE**

TRUMPETS

**JEROME RICHARDSON**

**BILL GREEN**

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PERCUSSION

**JOE PASS**

**AL VESCOVO**

GUITAR

**WILLY MAYS**

PIANO

**BOB MAGNUSON**

BASS

